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## THE SOCIETY OF BRITISH MUSICIANS.

A SECOND series of six "meetings for music and conversation" commenced auspiciously at Erat's Harp Saloon, 23, Berner's street, on Thursday evening. Viewed altogether, the programme of that evening was decidedly the best that has yet been presented. Not one weak feature was observable. The foreign and native compositions were equally admirable. Instrumental and vocal pieces were alike excellent—instrumentalists and vocalists emulated each other in success. A more complete triumph has not been achieved by the Society of British Musicians: let them keep up to this mark, and nothing can possibly impede their career. The annexed programme will prove the applicability of what we have advanced.

Quartet, in G minor, Pianoforte, Violin, and Violoncello, Madame A. Bertini, Messrs. Patey, C. A. Stephens, and Lucas; *Mozart*.—Cantata, "Ariana in Naxos," Miss Dolby; *Haydn*.—Quartet in E flat (Op. 12), Two Violins, Tenor, and Violoncello, Messrs. Patey, E. Chipp, C. E. Stephens, and Lucas; *Mendelssohn*.—Recit. and Air, "Dove sono," Miss Emma Lucombe; *Mozart*.—Trio in A (Op. 6, MS.), first time of performance, Pianoforte, Violin, and Violoncello, Messrs. C. E. Horsley, Willy, and W. Lovell Phillips; *C. E. Horsley*.—Air, "Love in her eyes," Mr. Allen; (*Acis and Galatea*)—*Handel*.—Duet (MS.), "Come, let us be gone," Miss Emma Lucombe and Miss Dolby; *H. Smart*. Quintet, in F, No. 6 (Op. 88), Flute, Oboe, Clarinet, Horn and Bassoon, Messrs. Clinton, Keating, Lazarus, Jarrett, and C. Keating; *Reicha*.—The vocal music accompanied by Mr. J. W. Davison; Director for the evening, Mr. James Calkin.

Mozart's quartet, as a composition, is

unassailable. Its performance, though highly creditable as a whole, was not entirely faultless: the first movement was taken considerably too slow, and the *finale* somewhat lacked spirit. However, we must not look for perfection in matters mundane; and we are glad to point out the merits rather than the demerits of any performance that comes under our notice. The pianoforte playing of Madame Bertini is distinguished by considerable brilliancy, and is by no means devoid of feeling; but it cannot be acquitted of a tendency to monotony, which palls upon the ear. There are, however, all the requisites for good playing, and we trust that what we have said will be considered simply as well intended advice, springing from no other feeling than one of real interest in Madame Bertini's future progress. The pianoforte received efficient support from the manly energy of Mr. Patey's violin, the steady tenor of Mr. Stephens, and the admirable violoncello of Mr. Lucas. Miss Dolby, though (we regret to say) still under the influence of a severe cold, interpreted the gorgeous cantata of Haydn in a style that was little short of perfection. We have often had occasion to say that in the delivery of varied and impassioned recitative, Miss Dolby has few rivals, no superior; and we were never more persuaded of the truth of this than on Monday night, while the intelligent young vocalist was mastering, with such consummate excellence, the immense difficulties of one of the noblest cantatas ever written. Not a point of this splendid inspiration but was given with its whole meaning—not a shade of its infinite variety of expression was lost—and the repeated applause

throughout, and the burst of enthusiastic approbation at the conclusion of the performance, testified how thoroughly the artist-audience assembled appreciated the efforts of the vocalist, who seemed raised by her theme into something beyond even her best moments. The quartet of Mendelssohn is one of the happiest of his early works, written a short time previous to the "Midsummer Night's Dream," and full of the sentiment which pervades that marvellous conception. Mr. Patey gave himself up to the feeling of the music with the enthusiasm of a true artist, and was well seconded by his fellows, especially by Mr. Lucas, the most nervous and correct violoncellist among all our English players. The scherzo (in G minor), a truly Mendelssohnish fancy, a sparkling fairy dream, was deservedly encored, and repeated with increased effect. Mozart's delicious "Dove Sono" (transposed to B flat), was charmingly rendered by Miss Lucombe, one of our most talented, unassuming, and progressing vocalists. We have seldom, indeed, experienced more delight from this captivating *aria*, and the appreciation of the listeners was expressed in the warmest applause. The great instrumental feature of the evening was, beyond a doubt, the new *trio* of Mr. Charles Horsley, a recent member of the Society, and in all respects a most desirable acquisition to its ranks. We must premise that Mr. Horsley has studied composition in Germany, under Dr. Mendelssohn, and that the peculiar manner (not *mannerism*) of that wonderful genius is strongly observable in this effort of his pupil. A worthy pupil we must nevertheless proclaim him—

worthy even such a master. The opening movement of the *trio* (in A major), is built on a short but striking phrase, which is seldom or never lost sight of, throughout—and is varied and developed with rare skill. It is, however, enormously long, and but for the masterly treatment evinced by the young composer throughout, would be likely to fatigue the attention. If it have a fault, it is a monotony arising from a too unbroken rhythm and a want of variety in the dispersion of the instruments, but it contains so many striking beauties, that we are loth to vent even a hint to its disparagement. The *scherzando* in F sharp minor (not A minor, as stated in the programme and some of the newspaper criticisms), is a quaint and happy train of thought—admirable in every respect;—and excellent and piquant theme—a graceful gush of *song* for the counter subject—original and successful instrumentation, and perfect compactness of form—in short, no excellence is wanting to allow of this movement being pronounced *perfect*. It was greeted by a loud and unanimous encore. The *adagio* is solemn and imposing but reminded us too strongly of a similar movement in the B minor duet of Mendelssohn. The *finale* (also in some slight degree recalling to our minds the parallel feature in another work, of the great German), though somewhat lengthy, is a brilliant and energetic movement, sparkling with fine thoughts, and seldom flagging in the interest excited at the setting-out;—it breaks out of the *adagio* without leaving time for the hearer to give an opinion as to the merits of what he has previously been listening to. The first *tutti* passage is peculiarly happy, and is made excellent use of, at intervals, throughout the movement. The performance of this very striking and admirable composition was one unrestrained burst of enthusiasm. Though Mr. Charles Horsley's playing is, perhaps, open to censure for lack of variety, a too frequent employment of the loud pedal, and a tendency to *Dreyschockism*, it is so full of unmistakeable energy,

so true an index of the fire which consumes the soul of the young composer, that we cannot put it in our hearts to find fault with it;—it fairly carries us away, and leaves us no time for analyzing the nature of its imperfections. We never joined more heartily than in the loud, unanimous, and repeated plaudits which greeted this trio from beginning to end. A new and hitherto unacknowledged genius was at once proclaimed and appreciated by the universal voice of all assembled. An unknown artist spoke, in the language of a poet, and was understood and welcomed. Bravo, Bravissimo Charles Horsley!—If your veteran father was in the room, he must have been indeed most heartfully delighted by the unrestrained and general applause which greeted the first public effort of his son. To Messrs. Willy and W. L. Phillips, the thanks of the composer and the audience were justly due for their admirable efforts towards realising the conceptions of the young composer. They outshone themselves. Next to this impetuous music came the passionate love-appeal of Handel—the exquisitely poetical and heavenly air “Love in her eyes,” from the Queen of Pastorals, “*Acis and Galatea*.” This was rendered in a style of such finished excellence by Mr. Allen, the most faultless singer of his class whom England has seen for many a day, that an unanimous call for its repetition procured us the pleasure of a second hearing, which pleased us even more than the first. Even this was not all.—Henry Smart's delicious duet, for *soprano* and *contralto*, “Come let us be gone,”\* a gem among the many vocal gems that have dropped from the finished and admirable pen of that intellectual composer, was sung with charming spirit, by the two accomplished vocalists (Miss Dolby and Miss Lucombe), whose previous efforts of the evening we have already found so much delight in eulogizing. This was to have been followed by a *quintet* (for wind in-

struments) of Reicha—but the performers not arriving in time—having been unavoidably detained elsewhere—Miss Dolby, with her usual affability and good nature, consented to substitute one of the favorite songs of Schubert, in which she accompanied herself—making an agreeable conclusion to one of the most delightful concerts we ever listened to. Thus by some fortunate accident, what would have been the only weak feature of a concert otherwise faultless (we speak, be it understood, of the dry effort of the vapid Reicha, not of the admirable instrumentalists who were to have wasted their talents in its interpretation—if that *can* be interpreted which has *no meaning*), was spared the audience, who retired at a reasonable hour with unequivocal manifestations of the pleasure they had received.

Mr. Calkin was the director of the evening, and performed his task with the assiduity and gentlemanly urbanity for which he is so eminently distinguished. Mr. J.W. Davison presided at the piano, accompanying all the vocal music. Another such concert as this, so in all respects unassailable, will raise the Society of British Musicians five hundred per cent in the estimation of the amateurs, artists and the public of Great Britain.

Q.

## THE EDINBURGH PROFESSORSHIP.

WE have a profound respect for the Scotch nation in all matters wherein discretion is to be used. Show a Scotchman that his interests are concerned, and he is with you *impromptu*. But there is a great difference between an old and a young Scotchman. Youth is much the same, indeed, all over the world, and—as Hobbes the philosopher well remarks—loves honour and victory more than money; or, in other words, the young are lovers of honour more than profit, because they live by custom more than by reason, and by reason we acquire profit, while by custom we acquire virtue—and so on. But the electing Professors, in whose gift is the Edinburgh musical arm chair, are unfortunately, a body of men advanced in age and steeped to the eyes in prudence, and (again to quote Hobbes) the manners of old men are, as it were, the contraries of those of youth:—they determine nothing—they do every thing less vehemently than is fit—they never say they know, but to every thing they say “perhaps” or “peradventure;”—which comes to pass from that having lived so long they have often misjudged and been deceived—and, to sum up, they seek profit more than honour, because they love themselves, and profit is among the goods that are not *simply* good, but good for one's

\* From the excellent collection of vocal music, entitled “The British Vocal Album.”

self. If the electing Professors were a body of young men (though, even now, we are inclined to eat our own words, and proclaim a young Scotchman different from any other of his species—carrying as it were a fireguard to prevent the sparks of his enthusiasm from flying out and illuminating any extrinsic object to his hurt—but this by the way,)—if the electing Professors were a body of young men, there could be small doubt upon whom their choice would fall. Consulting *honour* alone they would pounce upon the most accomplished musician that offered himself;—for youth is a kind of natural drunkenness, (a favourite axiom of ours, which Hobbes stole from us by anticipation,) and sees every thing through a medium of excitement—its sun is a sun of glory, whose rays blind with excess of light. In such case, then, upon whom would their election fall? Upon Mr. Barrister Donaldson—upon Mr. Doctor Concerto-organ Gauntlett—or upon Mr. William Sterndale Bennett? The first is a good lawyer, and discourses learnedly and lengthily on the "Doomsday Book." The second is a musico-philosophico-legal salamander—a kind of polyhedric and multicoloured jack-a-lantern, whose infinity of surfaces and infinity of tints, by a perpetuity of motion admirable to think upon, bear the semblance of one surface and one tint—so to speak, a many-hued teetotum in full spin. The third is a young musician, perfect in all the resources of his art, endowed with an original and brilliant genius, both practically and theoretically one of the foremost of the age. If then, we repeat, the electing Professors were a body of young men, they would, without hesitation, accept the most accomplished artist that presented himself to their suffrages, and beyond a comparison, that artist would be Mr. William Sterndale Bennett. But *old professors*, not *young professors*, are to decide the question, and as they will address themselves to the *profit* rather than the *honour* of the thing, it is for us to prove that in electing Mr. Bennett they will not only win fame, but worldly advantage to boot.

Either the Edinburgh chair was instituted for a purpose, or it was not. If the latter—if the legacy of General Reid were a mere freak without obvious meaning of any kind—then, with propriety, the election of the Professor might be made a matter of the purest indifference;—but few will assume such to be the case. General Reid, though he bequeathed the Edinburgh Professorship, with an endowment of three hundred pounds sterling per annum to the holder thereof, was nevertheless, a sane man, and perfectly *compos* when he bequeathed it. We must presume then he had a purpose. What was that purpose it is not difficult to determine;—General Reid was an enthusiast for music—a *composer* himself (not a brilliant but a conscientious one)—a performer of no mean pretensions on more than one instrument, and profoundly versed in the history and theory of the art. In bequeathing to posterity, such a valuable legacy as the Edinburgh Professorship, General Reid, arguing from the above data, could have been influenced but by one feeling, viz.—love of art, and consequent desire for its advancement. It must then be the duty as well as the honour, the advantage as well as the right of the gentlemen who have, from time to time, the appointment in their hands, to follow to the letter the known wishes of the respected founder, which they can only effect by placing in the chair a person thoroughly conversant with every department of the art which he professes.

The deduction we have made is clear enough in all conscience—nay, we think we may pronounce it, in the language of Shelley the poet, "refutation tight." We have demonstrated, that to carry out the unmistakable intentions of General Reid, no candidate for the Edinburgh chair should find favour in the eyes of the electing Professors, but one who has proved himself a *first-rate musician, practical and theoretical*. Who then, if this be

allowed, can stand any chance of competing with Mr. Sterndale Bennett? Having thus shewn (to our own satisfaction), that only Mr. Sterndale Bennett has any ostensible claims to the Professorship, we shall conclude with admonishing the electing body to beware how they decide—to deliberate well ere they resolve—to resolve wisely after deliberation—in short (why should we mince the matter?) to elect Mr. Bennett, and no other—for no other has equal pretensions to the distinction. The eye of Europe is upon them, and will wink with satisfaction or squint with disdain, according as they act sagely or foolishly—the eye of Europe is upon them—let a tear of joy invest it with a halo of brightness, let not a tear of sorrow deaden its lustre; the eye of Europe is upon them—let it see justice done, and be satisfied, and go to sleep in security. But it is a jealous eye, and watches over its honour with undying wakefulness.

Once more, Professors, for your own honour, your own advantage, and the honour and advantage of your ancient and magnificent city—elect Mr. Sterndale Bennett to the chair. The reputation of Modern Athens is at stake—may it come forth unscathed!

(From a Cotemporary.)

#### MEMOIR OF MADAME CATALANI.

THE celebrated Madame Catalani, who for twenty-two years held with so much *éclat* the sceptre of song, has just died, after a short illness. She married M. de Valebrique, a native of Burgundy, by whom she had three children, and he survives her, notwithstanding the account in all the London papers stating his death. Madame Catalani is also reported to have died worth £332,000, this is incorrect: at the time of her death she is supposed to have been worth about £1,000 per annum. Our allusion to Madame Catalani reminds us of a curious correspondence, which, according to the German newspapers, took place between an officer of that country and the first magistrate of Sinigaglia, a town in the Estates of the Church. It seems that a Miss Doris Schœfer, a native of Germany, left her family in her youth, to devote herself to music and the stage; and the German journals published anecdotes, and suggested inferences, which seemed to identify this person and Madame Catalani. To set the question at rest, application was made to the Chevalier Xavier Cherubini, the magistrate above mentioned, who states that "there is nothing better made out than the early history of Madame Catalani. The latter was born here (says the Chevalier) on the 11th of May, 1780. Her christian name is Angelica. Her father's name is Augustus Catalani. He now resides in Tuscany, not far from Florence, and was, at the time of her birth, one of the best goldsmiths in this city, and a singer in our cathedral. Angelica, who inherited from her father the happiest talents for music, devoted herself early to this study, under the direction of an able professor. She was then boarded at a convent of the nuns of St. Lucia, at Gubbio, a town of the duchy of Urbino, about twenty leagues from Sinigaglia, where she resided two years, at the end of which she returned to her family, and remained with them till her nineteenth year. The first dramatic attempt of Miss Catalani on the stage Della Fenice, in Venice, excited much attention, and crowned her with her first fame. At that place, she had the good fortune to become acquainted with the celebrated Marchesi, a circumstance which contributed much to her advantage, and to the development of her musical genius. Very early in life Catalani was noticed by Cardinal Onorati, who, being delighted with the power and sweetness of her voice, recommended her to the Convent of Gubio, with such injunctions on its masters, with respect to the care and attention to

their fair pupil's talents, as soon rendered her the accomplished subject of general conversation. During her residence in this house of learning and religious repose the fame of her extraordinary voice brought persons from distant parts of Italy to hear her sing. As a striking instance of the delight which the tones of her voice produced on her auditors at that period, it may be mentioned that she was publicly applauded in the chapel of the convent, when she sang with the nuns; which the cardinal could by no other means prevent than by forbidding her performance in the church. At Milan, she made her *débüt* in an opera in which the celebrated Marchesi performed, from whom she received instructions during her stay in that city. She remained for three years afterwards at Venice, Verona, and Mantua, when she was called to Lisbon, and during her sojourn there met Monsieur de Valebrique, a very young officer in the French hussars; and it is said that a presentiment on first seeing each other produced the following remark:—"If ever I marry, that gentleman (meaning the young officer) will be my husband;" and the same sentiment was expressed by M. de Valebrique. They were shortly after married, and passed many years together in uninterrupted happiness. On Madame Catalani having signified her intention of quitting Lisbon for Spain, the consort of the Prince Regent wrote a letter to her mother, the Queen of Spain, recommending Madame Catalani in terms of the strongest respect and admiration. One of Madame Catalani's earliest and most brilliant triumphs was at Lisbon, in a new opera. The subject of this magnificent musical drama, of which Giuseppe Caravita is the author, was taken from the well known Tragedy of Voltaire's "Amelie, ou le Duc de Foix." In this piece the eye is entertained by a continual change of scenery; there are a Christian and a Moorish camp, a perspective view of a city with palaces, a castle with its gothic towers, ruins of magnificent buildings, a spacious field-marshal's tent, and a banquetting hall, splendidly decorated with pictures and military trophies. All these various scenes were executed, in the most striking and masterly manner, by Signor Vincenzo Mazzoneschi, a Roman artist, and theatrical painter and architect. All the arts,—even not excepting that of gunnery, although the history of the piece belongs to the middle of the eighth century—have combined to produce an heroic spectacle most enchanting to both eye and ear. The music was the production, and was reckoned the masterpiece, of the celebrated composer Marco Antonio Portogallo, who first established his reputation by the Opera of "Adrasto Re d'Egitto," which was brought out in 1801. The machinery of the piece was by Bianchi, and the costume by Francesco das Chagas; both of whom have attained eminence in their respective professions. Mombelli performed the *Duke*, and the character of *Amelia* was sustained by Catalani: nothing could surpass the ravishing sweetness and beauty of some of the duets between these two admirable singers. Of her triumph at Lisbon, a writer makes the following remarks:—"I had the great gratification of hearing Catalani sing some Portuguese airs at a private concert; and hardly know whether I do not, for delicate softness, prefer the language of Portugal to that of Italy: that the reader may form a comparison, I subjoin a stanza in both idioms:

#### ITALIAN.

*La pena che sento,  
Il feroce tormento,  
Mia speme, mio bene,  
Oh, nasce da te!*

#### PORTUGUESE.

*A pena, que sinto  
Em barbara vida,  
De te, minha vida  
Se veio nascer.*



I had the good fortune to behold Catalani both in *Circe* and *Amelia*, two of her most fascinating characters; and never have I witnessed such powers of voice as she displayed in a bravura air, in the second act of "*Circe*." Her enunciation is fluent and easy, while her voice possesses a compass, a force, an intonation, and a softness, that are irresistibly transporting. Yet some cognoscenti affirm, that it is now no longer what it formerly was. To-day was her benefit: and can it be believed that the distinguished, the haughty Catalani came round to the boxes, to thank the audience for their attendance, and to receive their presents? for it is the custom here to bestow rather substantial compliments upon the first-rate performers, in addition to the money paid for tickets. Gold is what is generally given, to the amount of three, four, five moidores, or even more. The foreign ambassadors usually give ten moidores, or about fourteen pounds sterling. Catalani's benefit, however, proved to her a diamond harvest; and the presents were made in the less humiliating shape of rings and trinkets. An elegant laurel wreath was flung to her out of one of the boxes; but no present was more costly and elegant than that sent to her by a rich merchant; it consisted of a golden inkstand, of which the part destined to contain the sand was filled with small diamonds, the whole was estimated at 2,000 crusades.

On Madame Catalani's arrival at the Court of Spain, Her Majesty received her with the most familiar kindness. Her reputation had then so far advanced in Spain, that the grandees of the Court fixed the prices of the first seat in the opera at six ounces of gold, which is equal to twenty-one guineas. From Spain Madame Catalani went to Paris, where she gave four concerts, which procured her (at increased prices) 24,000 francs. The celebrity this accomplished artist had acquired in Italy and Lisbon soon reached England, and on the 13th of December, 1806, she made her *début* before a London audience at the Italian Opera in "*Semiramide*," composed expressly for her by Portogallo. Her engagement was for one year, at a salary of 2,000 guineas; but by performances at Covent Garden Theatre, and other concerts, she cleared upwards of £10,000 in less than six months. In 1815, Madame Catalani quitted England for Paris, when the King of France granted her the patent of the Theatre Royal Italien, and condescended to annex, by way of encouragement, an annual allowance of about £7,000 sterling. She continued for four years in the management, and gave alternate engagements to Paer and Sponcini for conducting the musical department. From Paris she went to Berlin, where she was equally triumphant, and thence to Hanover, where she was received with much amenity by His Royal Highness the Duke of Cambridge. She afterwards proceeded to Munich and Vienna, and, after many solicitations, undertook a voyage to St. Petersburg, where she remained four months, and also met with the most unbounded success. In 1821 Madame Catalani returned to London, and immediately announced a concert in the Argyll Rooms, which was brilliantly attended. In 1822, Madame Catalani gave four concerts at the Argyll Rooms, and in 1833, sang at the York and Birmingham Festivals. In 1824 she was by express desire re-engaged at the Italian Opera, where her re-appearance caused the greatest delight. She afterwards travelled again on the Continent, and finally retired in private life in 1831, and died at her villa in the sixtieth year of her age, much regretted by those who had the benefit and advantage of her acquaintance.

In the year 1809, Madame Catalani was mixed up in the O. P. row at Covent Garden Theatre. The audience were very loud in their exclamations against the advance of prices and the engagement of Catalani; and the cries of "No Catalani!" were heard from all parts of the house. When Mr. Harris entered into an engagement with this lady,

he was actuated solely by a wish to prove his gratitude to the public, and promote their amusements; finding, however, that the object was not ensured, an alteration was accordingly made, and the audience were informed that Madame Catalani had relinquished her engagement. Amongst other benevolent acts of the late Madame Catalani was the founding of a vocal school at Bologna, for the maintenance and instruction in singing of thirty young females, the whole expense of which she provided for.

## Provincial.

### THE NATIONAL MUSIC OF IRELAND.

Mr. P. F. White, whose success in the Irish Metropolis we noticed recently has accepted engagements to give his illustrations of Irish Melody and song in Edinburgh and Glasgow. The following description of a new instrument lately presented to Mr. White is taken from an Irish paper.—

"The Royal Victoria Harp Lyre,"—unlike the ordinary Harp, this unique instrument, rests upon a pedestal of carved oak and burnished gold, which lends it an effect, at once grand and imposing—while its sweetness and delicacy of tone, (as produced from it by Mr. White,) forms a charming accompaniment to the voice. The body is rose-wood, highly polished. The neck has double gold lines, entwined with Shamrocks, in green and gold. The front, which is of cream color enamelled—has the following inscription in letters of gold—encircled by a garter bearing the Rose, Shamrock, and Thistle:—

"Royal Patent Victoria Harp Lyre, expressly designed for and presented to P. F. White, Esq. the distinguished illustrator of National Minstrelsy—(author of the "*Boudoir Lyrics*, &c.") by the manufacturer, Frederick Crosjean.

There are three machines mounted in mother of pearl, by which the strings (18 in number) are tuned. At the top of the neck is a crown, supported by national emblems, carved and burnished gilt. Its height from the base of the pedestal to the summit of the crown is seven feet; the workmanship is of the first order, and reflects credit upon the talent of its inventor. As an ornament for the drawing-room, as well as an improvement on the ancient Lyre of the Greeks, combining the effects of the modern harp—"The Royal Victoria Harp Lyre," must become popular. In selecting our native Melodist, Mr. White as the bard worthy of such a boon—we conceive that an honorable, and friendly feeling toward Ireland, has been manifested by the London manufacturer, to whom, we thus feel bound to express our acknowledgements.

### CLASSICAL CHAMBER CONCERT AT BRADFORD, YORKSHIRE.

THE second of the above series of concerts, under the direction of Mr. Hackett, took place on Monday evening January 1, and was attended by the *élite* of the town and neighbourhood. The principal performers were Lindley, Violoncello; Richardson, Flute; Henry Blagrove, Violin; the Misses M. and A. Williams, sustaining the vocal part of the concert. Mr. Hackett taking the Pianoforte. The performances gave the greatest satisfaction to all present, and went off with great *éclat*. Subjoined is the programme.

#### PART I.

Trio—"Soft is the Murmur," the Misses Williams and Mr. Williams (Nourjahad) E. J. Loder—Grand Trio—Pianoforte, Flute, and Violoncello;

Mr. Hackett, Mr. Richardson, and Mr. Lindley; Weber—Duetto—"Serbami Ognor," the Misses Williams; Rossini—Fantasia—Violoncello, Mr. Lindley; Lindley—Song—"A lonely Arab maid," Miss M. Williams; Weber—Solo—Flute, Mr. Richardson; Richardson—Duet—"Hail to Friendship" the Misses Williams; Weber—Song, "Lo here the gentle Lark," Miss A. Williams, (Flute Obligato) Mr. Richardson; Bishop.

#### PART II.

Quartet—Pianoforte, Flute, Violin, and Violoncello, Messrs. Hackett, Richardson, Blagrove, Lindley; Mozart—Ballad, "Scenes of my youth," Miss M. Williams, Weber—Fantasia—Violin, Mr. Blagrove; Kalliwoda—Cantata—"Alexis," Miss A. Williams, (Violoncello Obligato) Mr. Lindley; Pepusch—Solo—Flute, Mr. Richardson; Drouet, Duet—"La piu pura," the Misses Williams; Gabussi—Duet Concertante—Pianoforte and Violin. Mr. Hackett, and Mr. Blagrove, Osborne and De Beriot—Glee—"Blow gentle gales, the Misses and Mr. Williams; Bishop.

#### SOUTHAMPTON.

MR. and MISS RAFTER took their benefit on Saturday, the 23rd ult, which night closed the opera season. There has seldom occurred, within our experience, a more successful operatic *début* than in the instance of Miss Rafter: young, with fine taste and great power of execution, she has delighted crowded audiences. Mr. Rafter has less frequently appeared, but when opportunity has favored him, he has given ample assurance of the success that awaits him. Having been the first to welcome these deserving artistes to the Southampton stage, we cannot but express our regret at having to lose the pleasure of hearing them again. —Hampshire Paper, Dec, 19th.

## MISCELLANEOUS.

STRAND THEATRE.—Mr. Clement White's Operetta is drawing crowded and fashionable houses to this little theatre. It is hailed every night with the greatest success, and the two ballads, "I have thought of thee," and "My Rose of Altenheim," receive regular encores. This is the first opportunity Mr. White has had of appearing on the English stage as a Dramatic Ballad Singer, in which province we are more convinced at every hearing, of his being a great acquisition. We are not singular in our opinions, Mr. White's singing having surprised many of his friends, who had never heard him in his peculiar line. We strongly recommend to all lovers of chaste and sweet singing to hear Mr. White's Operetta at the Strand Theatre.

MR. TEMPLETON.—This intelligent singer gives his interesting entertainment entitled "Mary Queen of Scots," to night, at the Horns Tavern, Kennington—and repeats it on Saturday evening, at the Hanover-Square Rooms, and on Monday, at the City of London Tavern. On Thursday, January 25th, the birthday of Robert Burns, a characteristic entertainment, entitled "The Beauties of Burns," will supersede "Mary Queen of Scots." Public interest is becoming daily more excited by the efforts of the accomplished vocalist.

**MR. A. MITCHELL'S CONCERT.**—On Tuesday evening a concert was given by the above-mentioned gentleman, the programme of which presented a profusion of good music, which was admirably performed by a small, but well selected band. It commenced with Rossini's Overture, "*The Siege of Corinth*" which was followed by Sir H. R. Bishop's Quintett "Blow gentle Gales," in which Miss Dolby's delicious Contralto voice was heard to great advantage. Miss Dolby also executed "*Una voce poco fa*" with admirable skill. Mr. Manvers sang, "*Il mio tesoro*, which was succeeded by a fantasia of Thalberg, played with much neatness, by a very promising young lady, Miss Davies, a pupil of the Royal Academy. Miss Rainforth sang Beethoven's "*Ah Perfido*," in her usual artist-like manner, and was greatly applauded. "Over the dark blue waters" succeeded, after which Mr. Manvers gave "The winds are high" by Nelson, in excellent style. An air, with variations, by Pacini was sung by a Miss A. Lyons, a young vocalist of much promise. Mr. A. Mitchell's violin *obligato* was a great treat. Mr. Lazarus performed Mohr's second Air, with variations, very brilliantly, and elicited loud and general applause. Mozart's "*Sola, sola*," and Miss Dolby's "Bonnie Prince Charlie," concluded the vocal portion of the first part. After which the band executed a *M.S.* Overture in D Major, by the Beneficiaire—a production of considerable merit. It may not be generally known that its composer is *totally blind*: a circumstance which added much to the interest so generally felt on the occasion. Among the leading features of the Second part were a Solo for the violin, arranged for the occasion by Mr. Mitchell, on the air "Ye banks and braes," with brilliant variations, performed in capital style, by Mr. Thirlwall, father of the clever boy, who is nightly astonishing the visitors to M. Jullien's Concerts. Beethoven's grand Septuor, in E flat, came next in order, and was very finely performed by Messrs. A. Mitchell, H. Hill, Hancock Casolani, Lazarus, C. Harper, and C. Keating. In contrast next came the simple ballad, "Auld Robin Gray," sung by Miss Rainforth with exquisite taste and feeling. When we add Weber's Overtures to *Oberon* and *Freyschutz* to the pieces already named, we imagine little more could have been desired by the numerous and elegant assemblage present on the occasion. We congratulate Mr. Mitchell on the support he received, for all present must admit he *well deserved it*. He evinces a decided talent, both as a leader and composer. His memory must be prodigious.

**BRIGHTON.**—Mr. McCarroll gave a con-

cert on Wednesday night week at the Town Hall, when Braham and his two sons, Mr. C. Braham and Mr. Hamilton Braham, with the assistance of Miss Alleyne, a pupil of T. Cooke, attracted a large and fashionable audience. Of Mr. Braham, it is, of course, superfluous to speak; and of Mr. C. Braham, who has already been before the Brighton public, it must suffice to say that his performance on Wednesday night fully supported his former fame. The duet of "Gallop on Gaily," with his father, was encored; and the audience also called for a repetition of his song, "When the trump of Fame." Miss Alleyne, who has a voice of great compass and sweetness, became a favorite at once. Her first song, "O! bid my faithful Ariel fly," was encored; and her second, "*Bel raggio*" was greatly applauded. This young lady, only 19 years of age, fairly took the town by storm; at a concert the following morning, given by the same party, the audience rose, and unanimously demanded "*Bel raggio*," though not in the programme, to which the fair *artiste* modestly acquiesced and elicited a warm encore. Mr. Hamilton Braham, in the "Sun of Freedom" (Bellini), and "The Wanderer" (Schubert), was very successful, the pieces being well adapted to his voice, which is a bass of great depth and richness. The concert ended with Braham's "Bay of Biscay," which was enthusiastically encored.

**A YOUNG ORGANIST.**—At Eldad Chapel, Stonehouse, on Sunday morning, the Rev. John Hawker arrested the attention of his congregation by announcing that his organist and choir had, on the previous evening, unexpectedly informed him that they would attend no more. At his advanced age, he added, the rest usually afforded by psalmody was needed, and therefore, if his congregation would sing, his child (though only nine years old) should attempt to lead on the organ—The child immediately engaged in the service, and gave every satisfaction.

**COVENT GARDEN.**—The promenade concerts have been very well attended during the week; and Jullien's English, Scotch and Irish Quadrilles have been nightly repeated. The performance of Master Thirlwall, on the violin, Lazarus on the clarinet, Richardson on the flute, Koenig on the cornet a-piston, &c., have produced the loudest plaudits from the audience.

**MELODIST'S.**—The following performers have been invited to the Melodists' Club on the 25th inst.:—Grattan Cooke, oboe; G. Kialmark, pianoforte; and Roberts, a performer on the Welsh or triple stringed harp.

**PROFESSOR TAYLOR** has been giving lectures on Church music, at Liverpool, Leeds, &c.

**PARIS.**—During the year 1843, the Théâtre Royal Italien brought out five operas, new to the Parisian stage—"Don Pasquale," music by Donizetti; "*Pigeon Vole*," by Castill Blaze; "*Belisario*," by Donizetti; "*Maria de Rohan*," by Donizetti; and "*Il Fantasma*," by Persiani. The Académie Royale de Musique has represented two new operas and a ballet—"Charles VI.," composed by M. d'Halevy; "*Don Sebastian*," by Donizetti; and "*La Peri*," a ballet pantomime, in two acts, which has proved the most attractive performance of the three, and was equally successful in England.

**MISS FARMER'S** second Soirée took place at her residence, on Monday evening, and was very fully attended. The programme evinced great variety. The pianoforte playing of Miss Farmer was greatly and deservedly applauded. She was admirably assisted in two duets, by Beethoven and De Beriot, by the violin of Mr. Patey. M. Regondi also gratified the audience by one of his very ingenious performances on the concertina. The vocalists, who all exerted themselves with marked success, were Misses Lucombe, Flower, Bromley, and Cawse, Messrs. Sporre, Cox, Ferrari, &c. Mr. J. W. Davison presided at the piano (one of Zeitter's excellent patent Grands)—and the concert altogether went off most agreeably.

**MASTER AND MISS DAY** have, according to the Brussels papers, been achieving fresh triumphs, and have been patronised and fêted by the most distinguished personages resident in the town. We are delighted to be enabled to record the continued success of these young and clever English artists.

**MASTER THIRLWALL.**—We are not over partial to exhibitions of precocious talent, but there is such a wide difference between *it* and genius, that when this latter appears we do not care how soon it develops itself. Mozart was a prodigy in his third year, and we have now the pleasure of recording the existence of Young Thirlwall, who from his earliest infancy evinced the highest perception for music. William Thirlwall was born in Nottingham in 1833. In music, the minor mode has been allowed to possess a greater influence over our sympathies than the major. When Young Thirlwall was a year old, on hearing his father play an air in the minor key, he would invariably weep. About this time he could sing "*Fidelio*," a melody of Mozart's, with the exception of the concluding notes which were below his compass: his attempts to

produce these notes occasioned much mirth, but he went on, absorbed in his efforts, with the utmost gravity, paying no attention to the laughter he gave rise to. When four years of age, he was taken to make choice of a toy, and chose a sixpenny violin: when he got home he scraped on his miserable instrument until he was summoned to bed. The next morning he told his father that his fiddle was "too little to make tunes!" In a short time he was supplied with a real violin—his father undertook the task of instructing him, and his progress was extraordinary. When eight years of age, he played a solo at the Yorkshire Amateur Musical Festival with immense *éclat*, and shortly afterwards played at a *soirée* where both Thalberg and Rubini were present, who pronounced his performance most extraordinary. His execution of Paganini's "*Carnaval de Venise*," at Covent Garden, Vogler's "*Air Varié*," and some other pieces, the composition of his father, have excited universal wonder and delight. Mr. Thirwall, the father of this truly clever boy, is a man of no ordinary genius himself. Independent of his being the sole instructor of his son, which argues "a foregone conclusion" of his own proficiency in the art and practice of music, he has courted, and not in vain, her sister poesy, who has bestowed some of her sweetest favours upon him; and although little known beyond the immediate sphere of his intimate acquaintance, can boast of having written some exquisite ballads. He is an excellent violinist, and can write a song as well as he can play a solo.

**MR. JOSEPH RICHARDSON.**—Richardson is *primo flauto* to all the world, and may thank his stars that he was not born in the time of the Mythology, for he might have been flayed alive instead of Marsyas, having more power to contend with Apollo, and therefore more likely to be his competitor. We have heard all the great *flautists* of the last twenty years, but never heard "*Il Flauto Magico*" before "we listened enchanted" to the breathings of Richardson, who possesses every quality to fill up perfection. Taste—tone—fluency of execution, accompanied by that sympathy with the delicacies of his art, which shews that he does not think it to be a mechanical one, all elevate him to the highest degree of artiship (*licet facere verba*), and make us feel proud that an English Academy of Music can vie with a continental one in the production of great and original genius.—*Illustrated News*.

**SOCIETY OF BRITISH MUSICIANS.**—The second series of "Meetings for Music and Conversation" began last Thursday night, and the whole entertainment was most creditable to the society, both for the selection

and the manner in which the pieces were executed. The chief attraction of the evening was a MS. trio for pianoforte, violin, violoncello, by Mr. C. E. Horsley (son of the veteran composer of glees), who is a young musician of very great promise, and has studied in the best schools on the continent. The trio opens with a graceful "*Allegro Vivace*," followed by a *scherzando* movement in the minor, in which a playful *staccato* subject is most effectively alternated with a pleasing flowing melody. This second movement was encored with enthusiasm. The third movement (*Adagio*) opening with a majestic and solemn *corale* formed an imposing contrast, and the whole terminated with an exceedingly animated "*Allegro Vivace*." Both in its ideas, and in the manner of treating them, this trio evidently belongs to the Mendelssohn school, and the affinity was made very conspicuous by that great composer's beautiful quartet in E flat (Op. 12) being played in an earlier part of the evening, especially the second movement. In this resemblance there is nothing but what is honourable to the young composer. He has committed no plagiarism, but seems arming himself with zeal on an admirable model. He played himself on the piano, and was evidently in a state of great excitement, the enthusiasm with which he followed out his own creation being not the least interesting part of the performance. The other instruments were most ably played by Messrs. Willy and W. L. Phillips. At the conclusion the audience once more gave a hearty burst of unanimous applause. Haydn's cantata, "*Ariana in Naxos*," was beautifully sung by Miss Dolby. It is a most arduous work to execute, requiring immense vocal skill, with sustained power of declamation. Miss Dolby, though she laboured under a severe cold, threw all her energy into the cantata, and gave the charming airs and impassioned recitative with admirable effect. The commencement of the first air in this cantata closely resembles the opening of "*Dove Sono*," which was afterwards very well sung by Miss Lucombe. Allen's even and tasteful singing of "Love in her eyes sits playing" obtained him an *encore*. Mr. J. W. Davison, who is a most active member of the society, accompanied the vocal music with great judgment, and it required all the care of the pianist to support such a cantata as "*Ariana*." The rooms (Erat's Harp Saloon) were very full.—*Times*.

**IRISH MELODIES.**—Mr. Horncastle gave the first of a series of lectures, with illustrations, on Irish music, at Crosby Hall, on Monday evening, assisted by Miss Cubitt and Miss Porter, as vocalists; Miss Le Roy and Mr. Jolly, jun., piano-forte. The entertainment was very well received

throughout, and a great many of the songs were encored. The second concert will take place on Monday next, which we recommend the admirers of national music to attend. Mr. White has given similar entertainments on the same subject at Wexford, in Ireland, lately, with the greatest possible success.

**CHELTEMHAM.**—Mr. Wilson was eminently successful at Cheltenham last week. The *Looker On* says, "there was a large attendance, and our favourite vocalist delighted all present, almost as much by his interesting, critical, and legendary anecdotes, as by his admirable and characteristic manner of singing the different illustrative songs." The first subscription concert, under the direction of Mr. Evans, took place on the 10th inst., and was well attended. Mrs. Alban Croft suffered from hoarseness, and could not sing several of the pieces inserted in the programme, but her *caro sposa* and son (quite a youth) were highly successful; so was Mr. Evans, in several songs. The overtures to the *Siege of Rochelle* and *Der Freischutz* were given with much spirit by an efficient band.

**CHORAL HARMONISTS.**—The third performance took place on Monday evening;—vocalists, Miss Dolby, Miss Rainforth, Mr. Bennett and Mr. Machin. The programme contained Mozart's Mass, No. 12—an air by Andre (Miss Dolby), a chorus by Himmel, a madrigal, by Morley, and a capital selection from Spohr's magnificent opera *Jessonda* (Mr. Bartholomew's version), in which the four admirable vocalists, assisted by the band and chorus (chiefly amateurs), highly distinguished themselves.—Mr. Lucas, as usual, conducting. Mr. Dando led, and Mr. George Cooper presided at the organ. The attendance was, (as always) very numerous and highly respectable, and everything went off most satisfactorily.

#### Notices to Correspondents.

**H. BEVINGTON.**—An article on the subject of his letter appeared in our columns last week. A VOICE FROM ST. PAULS CHAPEL—next week. **MR. H. F. (Nottingham),** arrived too late for the present number, but will be attended to in our next; we wait anxiously for a peep at his new work, from which we anticipate much pleasure. **Z. Z.**—Apply to Mr. Baker, Secretary to the "Society of British Musicians," at Erat's Harp Saloon, 23, Berners Street, Oxford Street. A LOVER OF MUSIC—Mr. Sterndale Bennett, we rejoice to say, has better prospects than ever of being elected to the Edinburgh Chair; he is now at the seat of the contest. **MR. G. F. FLOWERS**—our correspondent's clever letter is unavoidably delayed till our next. **MR. F. FRITSHE** will be attended to. A LONG REVIEW in our next. **MADAME DULCKEN's** *soirée* in our next. Let us beg the favour of our excellent correspondents to address all their communications to the Editor. **MR. G. M. AINSWORTH**—Mr. T. ARMSTRONG—MR. LAIDLAW, their subscriptions to the "Musical World" are acknowledged with thanks. **MR. MARSDEN** has our thanks for his kind attention; the proceedings he took were quite correct. OUR CORRESPONDENCE is unavoidably postponed.



## ADVERTISEMENTS.

## Derby.

MR. EYRE has the honour to announce to the Public and especially to those interested in Music and the Arts, that he is instructed by Mr. Fritsche, of Victoria Street, Derby, who is leaving his present residence,

## TO SELL BY AUCTION,

On the premises, on Wednesday, the 24th day of January, 1844, at eleven o'clock,

## A Noble and lofty Organ,

of high finish and tone, suitable for a Hall or Chapel; two Grand Piano-fortes, and other instruments; a most extensive and valuable collection of

## Printed Music,

Vocal and Instrumental, suitable for all Musical Societies or private amateurs, comprising a complete set of Handel's Sacred Oratorios, Cantatas, Quartettes, Quintettes, &c.

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chiefly of the Cabinet size, and including, besides many by the old masters, several choice works by that celebrated artist, James Ward, Esq., R.A.

## The Engravings,

an unusual number of which are proofs, comprehending a fine series of a from Rubens, The Life of Achilles, and a great variety ancient and recent.

Catalogues, price sixpence each, may be had of the auctioneer.

Office, No. 5, Queen Street.

TO PERSONS IN THE BRITISH EMPIRE WHO SPEAK OR WOULD ACQUIRE THE FRENCH LANGUAGE.

## Le Courrier de L'Europe,

BOHAIN'S FRENCH NEWSPAPER,

Published every Saturday; a complete digest of all the papers printed in France, whether Political, Literary, Scientific, Artistic, or Judiciary. Subscription, *paid in advance*, £1. 6s. per annum; 13s. for six months; or 6s. 6d. per quarter; separate numbers, 6d. each, stamped for post, and circulating free in all the Colonies of the British Empire. It will be forwarded, on receipt of a Post-Office order, by the Publisher, 10, Wellington-street, Strand; Mr. Joseph Thomas, 1, Finch-lane, Cornhill; M. W. Seguin, 45, Duke-street, St. James'-square, or any Bookseller or News Agent in the United Kingdom. Published every Saturday, at 2 o'clock, P.M. Advertisements, which are received at the Office in Wellington-street, and by Mr. Thomas, 1, Finch Lane.

## Wilson's Scottish Entertainments,

Music Hall, Store Street, Bedford Square.

## FIRST NIGHT OF MARY QUEEN OF SCOTS.

On Monday Evening, January 22nd, 1844, at Eight o'clock Mr. Wilson will give, for the first time, his entertainment, entitled MARY QUEEN OF SCOTS, with illustrative songs, Pianoforte, Mr. LAND.

## PROGRAMME,

PART FIRST.—Death-bed Lament of King James—The Queen's Marriage—Mary's Farewell to France—Carle, noo the Queen's Come—Gar a' your ramhorn trumpets tout—An old Highlander's Welcome—The Last Lay of Chateaufort—The Queen's bony Maries—

PART SECOND. Up, Scotland, up! and wake the morn—Mary's Lament in Lochleven—Earl of Argyle's Address to the Queen's Army—Tammie and Nannie—Dirge for Mary, Oh weep, weep, ye streams.

The doors will be opened at half-past Seven o'clock, the Entertainment commence at Eight, and terminate about Ten o'clock.

Front Seats 2s. 6d.; Back Seats, 2s.

Tickets and Programmes to be had at the Music Shops and at the Hall.

## Wilson's Songs of Scotland.

The songs are Published Separately, at 1s. each, and may be had at the Music Shops.

Book VI., which will complete the work, will be published in a few days.

## Theatre Royal Cobent Garden.

## M. JULLIEN'S CONCERTS.

TO BE CONTINUED DURING THE HOLIDAYS.

M. JULLIEN has the honour of introducing a new comic quadrille, entitled *THE IRISH ECHOS*, founded on the wonderful natural echo on the Lake of Killarney, discovered by the celebrated Paddy Blake, with entirely novel musical effects. No. 1, Air, Semiramide. Echo, Life let us cherish.—No. 2, Air, Poor Mary Ann. Echo, Nix my dolly pals.—No. 3, Air: Duncan Gray. Echo: Yankee Doodle.—No. 4, and Finale. Air: Huntsman's Chorus. Echo: St. Patrick's Day and Rule Britannia. The national air in the finale will be given with grand effect, in aid of which, twelve cornets-a-pistons will be added to the orchestra.

SACRED MUSIC.—In answer to numerous enquiries, M. Julien has the honour to announce that a Grand Performance of Sacred Music will take place on Saturday next, January 20th, with Selections from Handel's Oratorio the Messiah, Haydn's Creation, a new symphony entitled "Paradise Lost," by Roch Albert, &c.

PRICES OF ADMISSION.—It will be readily conceived that in the great alterations and re-arrangement of this extensive building for the purposes of an entertainment so different to that for which it was originally constructed, an enormous outlay must have been incurred. M. Julien, however, wishing to preserve for his concerts the same popular character that they have hitherto enjoyed, has determined on the following scale of admission, which he hopes will meet the convenience and approbation of all classes:—Private Boxes, to hold six persons, £1 1s.; Dress Circle, with the privilege of passing to and from the promenade, 2s. 6d.; First Circle of Boxes, 1s.; Second Circle of Boxes, 1s.; First Gallery, 1s.; Promenade, 1s. The first and second circle of boxes will communicate with the promenade, and as those portions of the theatre have sittings for an immense number of persons, visitors who may during the evening wish for seats, will find accommodation without extra charge. Doors open at half-past seven, commence at eight o'clock. Private boxes and places may be secured at the box-office of the theatre; of Mr. Mitchell, Old Bond-street; Mr. Andrews, New Bond-street; Mr. Sams, St. James's-street; and at Mons. Julien's office, 3, Maddox-street, Bond-street.

## Mr. Templeton

Will repeat his popular Entertainments of

## MARY QUEEN OF SCOTS,

And the Music of her times, on Thursday the 18th, at the HORNS, KENNINGTON; on Saturday the 20th, at the HANOVER SQUARE ROOMS; and on Monday the 22nd, at the CITY OF LONDON TAVERN, BISHOPSGATE STREET.

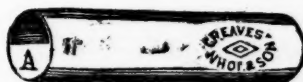
Thursday, Jan. 25th, being the anniversary of the birth of the great Scotch Poet, ROBERT BURNS, Mr. TEMPLETON will give his first selection from BURNS' works, entitled

## The Beauties of Burns.

Mr. TEMPLETON will sing thirteen favourite Scotch Melodies in each entertainment.

To commence at 8 o'clock.

## The Eolian Pitch Pipe.



PRICE REDUCED.

This elegant and portable Instrument having now received the unqualified approbation of the musical public for 12 months, is confidently recommended as an admirable substitute for the tuning-fork, being more portable, and producing a better tone, which can be sustained as long as requisite, forming a guide to the most unpractised ear. Any note in the Octave may be had at the Music Shops, Price 1s. 6d. each; also Diatonic sets of 8, and Chromatic sets of 13 pipes for tuning the Harp, &c., and the use of Teachers of Singing Classes, Leaders of Choirs, &c.

Sold wholesale by the Music Publishers. Manufactured by John Graves and Son, 56, South Street, Sheffield.

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## MELOPHONIC SOCIETY.

HANOVER SQUARE ROOMS, Friday, January 26th, will be performed

## ACIS AND GALATEA,

And a Selection of Popular Music,

Principal Vocalists—Miss RAINFORTH, Miss LEY and Miss PORTER. Mr. REDFEARN, Mr. LEFLER and Mr. JOHN PARRY, Miss, DINAH FARMER and Mr. F. CHATTERTON will perform a Grand Duet Concertante for Harp and Pianoforte. Leader, Mr. W. BLAGROVE. Organ, Mr. T. JOLLEY. Conductor, Mr. HOLDERNESS.

Doors opened at half past 7 o'clock. To commence at 8 o'clock. Tickets 3s. each; Reserved Seats, 5s.; to be had of the principal Music Sellers, and T. SAVAGE, Secretary, 215, Tottenham Court Road.

**Classical Chamber Concerts.****Mr. W. Sterndale Bennett**

Begs respectfully to state that being detained in Edinburgh on important Professional Business, he is compelled to solicit the kind indulgence of his subscribers in the postponement of his

**Second Chamber Concert**

until Monday evening, Feb. 5th, when will be performed J. S. Bach's Concerto in D minor. The Third Concert will take place on Monday Evening, FEBRUARY 19th. Family Tickets, to admit THREE for a single concert, One Guinea; SINGLE TICKETS for one concert, Half a Guinea. To be had of the principal Music Publishers, and of Mr. Bennett, 42, Upper Charlotte Street, Fitzroy Square.

**THE****Contrapuntist's Society.**

The Second Meeting of the Contrapuntist's Society was held at Mr. G. F. Flowers' residence, on Monday evening, Jan 8th, when the following Professors of Music were present:—Messrs. G. F. Flowers, Henry Graves, C. E. Stephens, J. S. Stephens, John Wass, and Henry Wild, who having written the Fugue according to the second resolution passed at the first meeting of the Society, were constituted members thereof. Mr. Philip Klitz, of Southampton, having forwarded the prescribed exercise, which was approved, was unanimously elected member of the above society.

The next Meeting of the Contrapuntist's Society takes place at Mr. Flowers' house, on Monday, the 5th of Feb., 1844, at eight o'clock precisely, when professors desirous of becoming members are requested to bring or present the exercise, as laid down by the second resolution passed at the first meeting of this society.

G. F. FLOWERS,  
Honorary Secretary.

**Zeitter and Company,**

Respectfully beg to submit the following list of prices of their Patent Pianofortes, which have all the latest improvements—New particularly wrought iron string plates, wrought iron bracings over the sounding board, and an additional iron bar on and under the wrest plank.

Also their Newly Invented Sounding Board, for which they obtained His late Majesty's Royal Letters Patent, dated 1st November, 1833, and which has been admitted by the first professors to be the most important improvement ever applied to the Piano-forte, producing a more full and equal quality of tone, and being on a principle somewhat similar to the violin, warranted not to lose its resiliency, or to yield by the pressure of the strings, which is invariably the case with sounding-boards on the old construction, and are therefore warranted to stand better in extreme climates than any Piano-forte.

**Boudoir Piano-fortes, Six Octaves.**

Particularly adapted for singing, only four feet high, and being veneered and polished at the back can be placed in any part of the room.

Mahogany .....	40 to 50 guineas
Rosewood .....	45 — 60 —
Mahogany, with grand action.....	50 — 60 —
Rosewood, ditto.....	60 — 70 —

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Mahogany .....	45 to 60 guineas
Rosewood .....	50 — 70 —
Mahogany with grand action.....	55 — 70 —
Rosewood ditto.....	60 — 80 —

**Cabinets, Six and a half Octaves.**

Mahogany .....	60 to 70 guineas
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Mahogany, with grand action.....	75 — 90 —
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